

ASIA WEEK NEW YORK

It is very good news, indeed, that Asia Week New York is going ahead, despite the difficulties involved in arranging the event this year during the pandemic and Covid 19 restrictions. To overcome the many hurdles, this year is a hybrid event – by appointment only supported by online exhibitions. Some dealers, who have galleries in New York City, are choosing to open their spaces whilst complying with Covid 19 state safety laws, as well as an online presence on Asia Week New York's website. Other participants, obviously including the overseas dealers, are having online contributions only this year.

This is the 12th annual week and, as usual, it coincides with the Spring sales at the auction houses – with physical and online sales. We have been able to include museum exhibitions in the guide, some are currently open, but please check with each institution on their safety policies and opening times.

Asia Week New York's online hosting for the event goes live on their website on 11 March and continues until 20 March.

Asian Art Newspaper is also posting our Asia Week guide on the website with all the relevant links.



Chinese Imperial, green-ground, porcelain bowl, Kangxi mark and period, circa late 17th century, decorated inside and out with 'eight sacred horses leaping over waves strewn with precious things', diam. 15.8 cm, Ralph M Chait Galleries

Chinese Art

CHINESE PORCELAINS AND WORKS OF ART

Ralph M Chait

11 to 20 March,

by appointment only and online

A highlight of the show is an Imperial Chinese green porcelain bowl with the Imperial mark from the Kangxi period. A rare type that is usually dated towards the beginning of the Kangxi reign. The decorative motif of eight sacred horses leaping over waves strewn with precious things originates from the early Ming dynasty.

● 16 East 52nd Street, 10/F, NY 10022.

For gallery hours, tel 212 397 2818, rmchait.com

CHINESE SCHOLAR'S OBJECTS

Nicholas Grindley

11 to 20 March, online only

A pair of early 18th-century, hongmu, square stools, from the Qing dynasty, Kangxi period, is among the offerings at Nicholas Grindley's online show. What is particularly interesting about these stools, especially when they survive in pairs, is their scale. They are rarely 22 inches square, making them not only



Pair of hongmu square stools, Qing dynasty, Kangxi period, early 18th century, 47 x 55.6 x 55.6 cm, Nicholas Grindley

particularly useful as end tables in a domestic setting, but also strong enough to stand on their own in a museum installation.

● Tel 917 945 9293,

or UK +44 (0) 7810 647258,

nicholasgrindley.com

EARTHLY AGENDAS

Kaikodo

11 to 20 March, online only

Among European admirers of Asian art was the Swiss artist Alberto Giacometti (1901-1966). While conversant with Chinese painting, Giacometti might not have known that his signature cast-bronze sculptures with surfaces appearing rough, crusty, and eroded, the human and animal forms attenuated, their limbs stretched thin and spindly, had predecessors in the ancient art of China. From the standpoint of Asian art specialists, the oxen featured in *Earthly Agendas* at Kaikodo – are clear examples of a Han-dynasty regional artistic norm. They also serve as appropriate symbols of this lunar year, advancing under the spell of the metal ox.

● Tel 808 964 3229, kaikodo.com

CERAMICS AND WORKS OF ART FROM CHINA, JAPAN, AND KOREA

Zetterquist Galleries

11 to 20 March,

by appointment only and online

In a departure from previous exhibitions, which have focused mainly on ceramics, this year includes ceramics, bronze, stone, painting and calligraphy, mostly sourced from American and Japanese



Figure seated on a lotus, Buddhist bronze, Ming dynasty (1368-1644), height 13 cm; and bronze sculptural group of the Birth of Sakyamuni, Ming dynasty, height of bronze without base 18.2 cm, Zetterquist Galleries

collections. Highlights include two mini-collections of ancient Chinese and Southeast Asian objects ranging from the Shang to Ming dynasties. The first is housed in a custom fitted *huangpuadi* scholar's object box and includes a Yuan-dynasty 'Revolving Stem-cup', one of four known pieces in the world. The other group is displayed in an interconnecting grid of shadow boxes, which includes ancient gilt-bronze and stone objects. Other highlights include two Ming-dynasty bronzes, one sourced in Japan and the other in the US, from the same rare group, and reunited after centuries, to be offered as one lot. They appear to have originally been part of a large tableau depicting Pure-Land Buddhist imagery.

● 3 East 66th Street 2B, NY 10065.

For gallery hours, tel 212 751 0650,

zettterquist.com

Japanese and Korean Art

JAPANESE PRINTS

The Art of Japan

11 to 20 March, online only

In the *Foothills of the Mountains, Atagoyama* 1932, *Fall and Summer*, are part of the selection of woodblock prints offered by The Art of Japan. The prints depict views of Mt Fuji – and by altering pigments and an additional block to create the effect of rain, the publisher and artist worked together to create two completely different moods using essentially the same blocks and the same subject.

● Tel 206 859 9940, theartofjapan.com

THE PASSAGE OF TIME

Dai Ichi Arts

11 to 20 March,

by appointment only and online

In this exhibition, an example of the young emerging Japanese ceramicist,

UTAGAWA KUNISADA His World Revisited

Sebastian Izzard

15 to 26 March,

by appointment only and online

On show is a selection paintings, woodblock prints, and illustrated books by the 19th century *ukiyo-e* master Utagawa Kunisada. The contents of this exhibition cover most aspects of Kunisada's long career; many of them rare examples of his finest works. Included are five of the seven prints that make up *Greatest Hit Plays*, a series from 1815 featuring images of leading Kabuki actors in celebrated past performances. The set is notable for the reintroduction of mica backgrounds, a stencilled surface little used since the mid-1790s.

At the end of his career, between 1860 and 1864, Kunisada embarked on a large series of prints featuring close-up portraits of actors in their most famous roles. The set, *Untitled Series of Okubi-e Actors Past and Present*, was planned as a monument to his career, with no expense spared in the production of the prints and used the most expensive paper and elaborate printing techniques including burnishing and *gaufiage*, crushed mother-of-pearl, and on occasion even gold wash.

Also featured in the exhibition are prints from the series *The Thirty-two Contemporary Types*, long regarded as Kunisada's masterpiece in the field of beauty prints, and *Fashionable Makeup Mirrors*, in which women from various walks of life are shown intimately engaged in preparing themselves for the day, their visages framed within the borders of a black hand mirror case.

Several illustrated books will round out the exhibition. Catalogue available.

● 17 East 76th Street, 3/F, NY 10021.

For gallery hours, tel 212 794 1522,

izzardasianart.com

TRADITION REDEFINED Rosanjin and His Rivals

Joan B Mirviss

11 to 20 March,

by appointment only and online

Rosanjin has long been hailed as a one of the greatest ceramists of the 10th century. His bold, eclectic ceramics emerged from the highly creative atmosphere of postwar Japan. Rosanjin forged a remarkable career, but it was not without first crossing paths, and even colliding, with many of his contemporaries who were themselves renowned ceramic masters and connoisseurs. In his own words, Kitaoji Rosanjin (1883-1959) came to ceramics as a gourmand; dissatisfied with the tableware options for presenting elegant cuisine, Rosanjin set about creating them himself for his exclusive eating club in Tokyo. Not wanting to imitate past traditional forms and glazes, he instead 'remixed'



Glazed bowl decorated with the artist's signature patterning of red and white camellia with bright green leaves, by Kitaoji Rosanjin (1883-1959), circa 1940, glazed stoneware, 4 3/8 x 8 7/8 in, Joan Mirviss



In the foothills of the mountains, Atagoyama, Fall and Summer (1932) by Takahashi Hiroaki (1871-1945), colour woodblock prints, ed. 200, The Art of Japan



Sawamura Sojiro III as Ume no Yoshie, also Known as Tosshi by Utagawa Kunisada (1786-1865), 7/1863, colour woodblock print, oban tate-e, 39.4 x 26.4 cm, from the series Untitled Series of Okubi-e Actors Past and Present, Sebastian Izzard

the elements in surprising ways that were defiantly unconventional and characteristically 'Rosanjin'.

● 39 East 78th Street, Suite 401, NY 10075.

For gallery hours tel 212 799 4021, mirviss.com

THE ETERNAL BEAUTY OF METAL

Onishi Gallery

11 to 20 March,

by appointment only and online

One of the most recent works that Osumi Yukie has produced, *Araiso*, or 'Rough Shore', references the artist's signature motif: the ceaseless movement of nature. Osumi employs a centuries-old technique known as *numomezogan*, or 'textile imprint inlay' in which the

surface of the object is incised with a fine chisel, then inlaid with gold and lead.

● 521 West 26th Street, NY 10001. For gallery hours, tel 212 695 8035, onishigallery.com

ON THE VANGUARD Meiji Period Woodblock Prints

Scholten Japanese Art,

11 to 20 March,

by appointment only and online

This show focuses on the creative expression seen in Meiji-era prints and the acceptance of new cultural ideas in the Japanese populace at large during this dynamic period in the late 19th and early 20th century. The Meiji period (1868-1912), defined by the reign of Emperor Meiji (1852-1912), was an era of rapid modernization as Japan transformed from a feudal society based on samurai culture into a modern nation. The prints in this show explore how artists recorded and responded to the introduction of foreign elements, at times resisting the march toward modernity by embracing nostalgia. Ultimately, the artists who prevailed were those that were on the vanguard –



Silver Vase (2020), Araiso (Rough Shore), by Osumi Yukie (b 1945), Living National Treasure, hammered silver with numome zogan (textile imprint inlay) decoration in lead and gold, 27.1 x 25.3 x 25.3 cm, Onishi Gallery



Our Field Artillery Attacks the Enemy Camp at Juliancheng (1894), by Kobayashi Kiyochika (1847-1915), woodblock print triptych, 14 3/4 by 28 7/8 in, Scholten Japanese Art

JAPANESE PRINTS

Hara Shobo

11 to 20 March, online only

View of Pleasure Boats at Ryogoku, the Eastern Capital (toto ryogoku yusen no zu), is a polychrome triptych woodcut by Utagawa Hiroshige, and a highlight of the online show at Hara Shobo in Tokyo. It is a traditional scene depicting pleasure boats on the Sumida River with people gathering to celebrate beginning of summer and view fireworks from the Ryogoku Bridge, on the riverbank of the Sumida River.

● Tel +81 3 5212 7801, harashobo.com

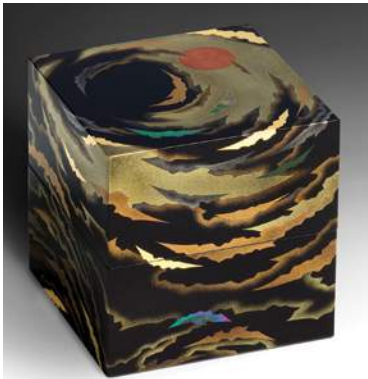
YOSHIO OKADA

Thomsen Gallery

11 to 20 March,

by appointment only and online

The lacquer artist Yoshio Okada creates dramatic lacquer work that reflects the skills of the great masters of the Edo period. Reaching back to an era of Japan's great cultural assimilation from the Asian continent during the 6th to 8th centuries, Okada frequently adopts the ancient, all-but-forgotten *kanshitau* (dry lacquer) method, originally used to create Buddhist statuary. Combining layers of hemp cloth with the dark, sticky sap of the lacquer tree (*Rhus verniciiflua*), he bends (so to speak) kanshitau to his creative ends, kneading the fabric before the lacquer hardens and moulding it to form the special shapes



Maki-e gold lacquer box by Yoshio Okada (b 1977), 2020, from Tensho (Celestial Phenomenon) series, Thomsen Gallery

required for his extraordinary *Tensho*, (Celestial Phenomena) series. Alongside the Tensho series, the gallery is offering seven boxes with jellyfish designs, including a special set of five finished last year, each of them brilliantly exploiting the painstaking, progressive nature of lacquer decoration to create the illusion of creatures swimming at different depths in clear ocean waters.

● 9 East 63rd Street 2/F, NY 10065.

For gallery hours, tel 212 288 2588, thomsengallery.com

SELECTIONS OF JAPANESE ART

Hiroshi Yanagi Oriental Art

11 to 20 March, online only

A highlight this year from the online show is a 12th-century figure of Gozu-Tenno, a menacing Shinto deity depicted with hair rising up like flames and two bull horns emerging from its head. Gozu-Tenno, known as Ox-Headed Heavenly King, is deity of disease and healing, who was thought to

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SCHOLTEN JAPANESE ART



On the Vanguard: Meiji Period Woodblock Prints

Asia Week New York, March 11 – 20, 2020

11 am – 5 pm by appointment

145 West 58th Street, suite 6D

New York, NY 10019

tel. 212.585.0474

scholten-japanese-art.com





Gozu Tenno, 19th century, wood, polychrome, height 54 cm, Hiroshi Yanagi Oriental Art

quell epidemics and has been worshipped since the Heian period. The sculpture is unusual as it lacks the bull's head that is commonly perched atop the deity's human head. ● Tel +81 75 551 4128, h-yanagi.com

KOKON BIENNIAL Spring 2021

Koichi Yanagi Oriental Fine Arts

11 to 20 March,

by appointment only and online

A highlight of the Kokon Biennial this year is an ink-on-paper hanging scroll by Kano Motonobu (1476–1559) depicting a landscape and dating from the Muromachi-Momoyama period, 15th-16th century. Motonobu succeeded his father in the Kano school and developed a versatile style which was rooted in ink painting in the Chinese manner, but more suited to the of brighter colours. Its influence lasted for centuries and became the dominant style in Japanese painting. ● 17 East 71st Street #4, NY 10021; for gallery hours tel 212 744 5577.

THE SCHOLAR'S STUDY

Sarangbang

HK Art & Antiques

11 to 20 March,

by appointment only and online

On show in the gallery is a late 19th-century inkstone case, or *yeonsang*, and a good example of the wood furniture used in a *Sarangbang*, a scholar's study. In the Joseon dynasty, the study was a multifunctional room in the men's quarters of an elite home. Made of persimmon wood, this inkstone case was used to store important scholar's objects: inkstone, ink stick, brush, and paper, known collectively as the 'Four Friends'. ● 49 East 78th Street, NY 100065. For gallery hours tel 646 559 0231, heakyumart.com

Indian, Islamic, & Southeast Asian Art

ISLAMIC WORKS OF ART

Art Passages,

11 to 20 March, online only

A Safavid period tile, circa 17th century, at Art Passages' online exhibition is illustrated with a scene



A Bird and Blossoms, stonepaste tile with polychrome glaze, in cuerda seca technique, Safavid, Isfahan, Iran, circa 17th century, 9 3/8 x 9 3/8 inches, Art Passages



One of 10 leaves from the Shahnameh, Rostam Kills the White Demon, Shiraz, Iran, circa 1570, opaque watercolour and gold on paper, 44 x 29 cm each leaf, Prahlad Bubbar



Study of a bird, probably an Asian koel, by Shaykh Zayn al-Din, from the collection of Lady Impey, Calcutta, 1777, opaque watercolour on paper, folio 48.5 x 60.5 cm, Francesca Galloway

featuring a multi-coloured bird in flight approaching a blossoming branch and a cypress tree. Originally part of a larger composition inspired by the natural world, the tile scene was used to decorate the walls of palaces and houses of the nobles in Isfahan, a city known for its Perso-Islamic architecture, with its grand boulevards, covered bridges, palaces, tiled mosques, and minarets. ● Tel 415 690 9077, artpassages.com

THE ABUNDANCE OF NATURE

Prahlad Bubbar,

11 to 20 March, online only

Prahlad Bubbar is presenting a series of outstanding works from the Persian, Indian, and Himalayan worlds, all connected to nature. The exhibition, *The Abundance of Nature*, reflects the innate generosity and regenerative power of nature, seen as a quiet observer in all these works. Within the various tableaux we observe contrasting narratives informed by various movements and art schools. Present in all these works is the enveloping power of nature as it makes it restorative force felt and remains the ultimate arbiter of time and destiny. ● Tel +44 207 494 3144, prahlabubbar.com

INDIAN WORKS OF ART

Francesca Galloway

11 to 20 March, online only

In all its depth and range, Indian art always has the ability to evoke wonder and curiosity, whether it was made for an Emperor, or for a whole village. On offer are an array of textiles, objects and paintings that convey this inventiveness and diversity. The show incorporates works made for or influenced by foreign markets, for the Rajasthani princely courts, and to entertain and celebrate the traditions of ordinary crafts people. A highlight is a painting from the Impey Album,



Portrait of a stallion, Kishangarh, circa 1740, brush drawing with colour and gold on paper, 16.6 x 22.6 cm, Oliver Forge and Brendan Lynch

which is a perfect example of the many layers and influences found in Indian art. It was painted by Shaykh Zayn al-Din, a Muslim artist from Patna, who was commissioned in the 1770s by Lady Impey, to create an album illustrating her much-loved menagerie in Calcutta. In these depictions of flora and fauna we have a record of a kind of cultural cross-pollination, with the dual threads of the English botanical illustration, and Zayn al-Din's Mughal artistic training and masterful personal style. ● Tel +44 207 499 6844, francescagalloway.com

INDIAN WORKS OF ART

Kapoor Galleries

11 to 20 March,

by appointment only and online

Uma (Parvati) stands guard at Kapoor Galleries. This striking 11th-12th century Chola bronze deity from Tamil Nadu, is representative of the most important of South Indian Hindu temple images; it is part of a 'Somaskanda' image which describes the divine family constituted by Shiva, Parvati, and Skanda. The present figure of Parvati, or 'Uma' in the native language of Tamil Nadu, seated in the posture of royal ease, belonged to a group of three portable bronze images essential to worship within each South Indian temple. The bronze figure is also processional, as indicated by the holes fit for poles enabling worshippers to carry the divine figures into the streets for all to experience darshan. Ring to book an appointment and gallery hours. ● 34 East 67th Street, NY 10065. For gallery hours, tel 212 794 2300, kapoor Galleries.com

and evil and serve as a means to drive out devils and malevolent ghosts. This mask is thought to capture the character of a wise but strong leader; it comes from an old French collection and is one of the finest known. ● Tel 415 378 0716, tmurrayarts.com



Khatamkari dagger, Turkey, Ottoman Empire, 17th century, overall 11 inches, wood, steel, gold, mother of pearl, ebony, ivory, Runjeet Singh



Gold pectoral, Marangga, Sumba, Indonesia, 19th century, 28 x 18 cm, Susan Ollemans

Recent acquisitions of Asian Jewellery

RECENT ACQUISITIONS OF ASIAN JEWELLERY

11 to 20 March, online only

Susan Ollemans

This online show at Susan Ollemans includes a 19th-century gold pectoral from Sumba, Indonesia. Made from a single rod of gold, it was hammered out into two triangular flanges. This piece would have been part of a nobleman's treasury and exposed to daylight only for ritual purposes and under the guidance of a priest. ● Tel +44 7775 566 356, ollemans.com

ARMS AND ARMOUR

Runjeet Singh

11 to 20 March, online only

Made as a unique commission for a person of importance and taste, a 17th-century Khatamkari dagger from the Ottoman Empire is one of the works of Asian and Islamic arms and armour on view at Runjeet Singh's online offering. The carved wooden handle and case is inlaid with gold, mother of pearl, ebony and ivory. Khatamkari refers to a technique that originated in Persia, most probably Shiraz and Isfahan, and travelled throughout the Middle East and India. ● Tel +447866 424 803, runjeetsingh.com

Contemporary

JAYASHREE CHAKRAVARTY

Akar Prakar

11 to 20 March, online only

Route Map of Experience (2003) by Jayashree Chakravarty is a monumental work in two parts, one measuring 10.5 ½ x 41 feet and the other 10.5 x 14.5 feet. Chakravarty creates immersive painted installations, comprising great, supple, and shape-shifting walls of rice paper, tissues, fabric and brown paper. In them, she arrests fleeing



Meditation (2014) by Higashi Kiyokazu, madake bamboo, rattan, 10.25 x 15 x 7 in, Tai Modern

moments from the flux of experience. This is space where she can hold conversations with her inner self. As the eyes get used to this monumental twilight landscape, the details begin to reveal themselves. It is as if some natural formations were playing with your vision in the semi-darkness and creating fantastic images in your mind's eye. ● Tel +91 98303 28558, akarprakar.com

TEN THOUSAND FLOWERS

Tai Modern

11 to 20 March, online only

This exhibition pairs works of Japanese bamboo art with flowers in a nod to the long-standing relationship between the two. Early masters created baskets with the understanding that they would most often be displayed with flowers. A familiarity with the principles of flower arranging was essential to the bamboo artist working 150 years ago. Today, when a bamboo artist creates a flower basket, they do not necessarily expect that it will be used to hold flowers. However, the importance of functionality and relevance of *ikebana* is a matter of active debate, and each individual artist has a slightly different stance. ● Tel 505 984 1387, tai modern.com

IN BETWEEN

Manika Nagare

Miyako Yoshinaga

11 to 20 March,

by appointment only and online

First-time participant, Miyako Yoshinaga, presents a solo exhibition by Tokyo-based Manika Nagare (b 1979). In these works, Nagare strives to release her complex emotions much like nature flows in an irreversible order. Her dramatic use of unmixed colours such as orange, pink, green, and blue brightens and darkens each space like fire and ice. Her biomorphic lines flow with smooth but unpredictable rhythm like water. Her brushstrokes on canvas are as light as a feather caressing skin. In Nagare's painting, all these evocative elements coexist organically as in nature itself. Furthermore, she conceives her painting as a two-way mirror to invite the viewer to become immersed in the painted image. This effort has been evidenced especially



Unfoldings: The Route Map of Experience (2003) by Jayashree Chakravarty, textile, Nepali paper, tissue, brown paper, pigment, acrylic paint, glue, tea and coffee stain. Installation in Kiran Nadar museum of Art, New Delhi. Courtesy: Jayashree Chakravarty, Akar Prakar



In a Deep Sleep (2020) by Manika Nagare, oil on canvas, 89.4 x 81 cm © Manika Nagare. Courtesy Miyako Yoshinaga, New York

In the public art projects she has produced for over a decade. From flat to spatial, from visual to corporeal, from intellectual to visceral, Nagare's exuberant work expresses open-ended vistas, this time, literally in an 'In Between' realm. ● 24 East 64th Street, NY 10065; for gallery hours, tel 212 268 7132, miyakoyoshinaga.com

Independents

RONIN GALLERY

11 to 20 March,

by appointment only and online

This show explores the theatrical world of Kokei Tsuruya in *Kokei Tsuruya: Modern Master of Kabuki Prints*. Born in 1946, Kokei Tsuruya holds a unique place among Japan's contemporary woodblock print artists. Emotionally charged, bold and vividly rendered, his *kabuki* portraits blend the spirit of *ukiyo-e* with a distinctly modern angle. With expressive faces and exaggerated gestures, contemporary stars of the kabuki stage bloom from the artist's imagination, bold against delicate sheets of ganpi paper. As Kokei found inspiration in the actor prints of the Edo period, he reinvigorated the symbiotic relationship between the woodblock print and the kabuki theatre through his 22-year partnership with Kabuki-za, Tokyo's premier kabuki theatre. Between 1978 and 2000, Kokei produced around 12 limited edition designs annually, each sold during the production of the play depicted. Kokei completed each print from start to finish – designing, carving, inking, printing, and, ultimately, destroying each block himself. In 2019, the Pacific Asia Museum at the University of Southern California held the retrospective *Tsuruya Kokei: Modern Kabuki Prints Revised & Revisited*. ● 32 W 40th St, New York, NY 10018. For gallery hours, tel 212 688 0188, ronin.gallery.com



Onoe Shoroku II as Kudo Suketsune (1989) by Tsuruya Kokei, woodblock print, Ronin Gallery

METROPOLITAN MUSEUM OF ART



Herdboy with Water Buffalo, cloisonné, gilded bronze, Qing dynasty, Kangxi period (1662–1722), 42.9 x 41.9 cm. Gift of Edward G. Kennedy, The Metropolitan Museum of Art

The Met's new show for Spring is *Japan: A History of Style* (8 March to 24 April). The exhibition celebrates how gifts and acquisitions over the last decade have transformed the museum's ability to narrate the story of Japanese art – both by expanding and deepening the range of artworks on display. Each of the 10 rooms that make up the Arts of Japan galleries features a distinct genre, school, or style, representing nearly every medium, from the

ancient to the contemporary. A highlight includes a first-showing of a group of contemporary metalwork by Living National Treasures and emerging artists and a selection of woodblock prints from the Lee E. Dirks Collection.

Opening on 17 March, is *Bodhisattvas of Wisdom, Compassion, and Power*. Within the Buddhist traditions of the Himalayas, three bodhisattvas emerge as personifications of Buddhist ideals. Manjushri, who cuts through ignorance and personifies correct knowledge; Avalokiteshvara, a compassionate protector of the devout that helps reveal the true nature of reality; and Vajrapani as the embodiment of the energy of enlightenment. Focusing on dramatic images, a worshipper could first evoke the subtle knowledge that Manjushri personifies, then with Avalokiteshvara's aid, it is possible to proceed in a way free from self-imposed delusions, while Vajrapani's transcendent power aids in destroying jealousy and hatred that stand in the way of enlightenment. Venerating these

three *bodhisattvas* together has a long history, and they play an essential role in the introduction of Buddhism to Tibet. The exhibition draws together a dramatic group of paintings, sculptures, ritual objects, and illustrated manuscripts from the 11th to 18th centuries, made primarily for Nepal and Tibet's monastic institutions. Beautifully cast sculptures and accessible paintings showing peaceful manifestations of the bodhisattvas intended for the public are juxtaposed with complex tantric images of the highest quality done in portable media made for monastic elites. Representations of



Paperweight with Maple Leaves and Bugaku Hat from Beneath the Autumn Leaves (Momiji no ga), Chapter 7 of The Tale of Genji, porcelain with underglaze blue, hirado ware, second half of 18th century, 4.4 x 18.1 cm. Gift of Mrs V Everit Macy, The Metropolitan Museum of Art

RUBIN MUSEUM OF ART



Mandala of Vajrabhairava, Ngor Monastery, Tibet, 1650-1750, colours on cotton, 41.9 x 40 cm, The Avery Brundage Collection, Asian Art Museum of San Francisco



Luxation 1 (2016) by Tsherin Sherpa (b 1968, Nepal), acrylic on 16 stretched cotton canvases, each 45.7 x 45.7 cm, Adolph D and Wilkins C Williams Fund, Virginia Museum of Fine Arts

At the Rubin, a new exhibition entitled *Awaken: A Tibetan Buddhist Journey Toward Enlightenment* opens on 12 March. Organised by the Virginia Museum of Fine Arts, this travelling exhibition guides visitors on a journey toward enlightenment, showcasing the power of Tibetan Buddhist art to focus and refine awareness, and highlighting the inextricable relationship between artistic endeavour and spiritual practice in Tibetan Buddhism. Featured works date from the 7th and 21st centuries, including stone, wood, and metal sculptures, traditional Tibetan hanging scroll paintings, illuminated manuscript pages, and vibrant contemporary pieces drawn largely from the collections of the Rubin Museum of Art, Virginia Museum of Fine Arts, and Asian Art Museum of San Francisco.

Designed as an introduction to the central teachings of Tibetan Buddhism, visitors progress through 10 milestones on the journey from the chaos of ordinary life to the awakened states of awareness. At the entrance, visitors encounter a video collage

reflecting our fragmented, overstimulated contemporary world. It echoes the main idea in Tsherin Sherpa's abstracted painting *Luxation 1* (2016), which presents a split, incomplete view of a deity. From the start, the exhibition points to a central question: Are we truly awake? Or are we blind to the true nature of reality and destined to suffer? As a way out of the chaos, the show presents a path of transformation facilitated by Tibetan Buddhist art in which the practitioner progresses toward awareness and enlightenment with the help from a guide, allies, and a map.

Other highlights in the exhibition include a 9th- to 10th-century stone sculpture from eastern India of the seated Buddha at the moment of his awakening; a monumental, fearsome 500-year-old sculpture of the Destroyer of Death (Vajrabhairava), who symbolises the overcoming of our deepest fears; a flaming skull trident from 18th-century Tibet of a guardian deity held in triumph over death; an intricate 17th- to

18th-century mandala painting, which is a map to the realm of wisdom's wrathful emanation, used as a visual aid in contemplation; as well as a 15th-century painting of the Secret Union deities (Guhyasamaja with

consort Vajravetali), who symbolise the union of apparent opposites and two qualities necessary for enlightenment: wisdom and compassion. ● Rubin Museum of Art, rubinmuseum.org

SCHULER AUKTIONEN

Asian Art Sale 25 March 2021

Asian Art Online Only
22 March 2021



Including Art from the Meiji Period from a Swiss Private Collection

www.schulerauktionen.ch
Zurich - Switzerland

ASIA WEEK NEW YORK

March 2021 Sales

Bonhams

Bonhams are holding three sales during Asia Week: Chinese Works of Art and Paintings on 15 March; Indian, Himalayan & Southeast Asian Art on 16 March; and Fine Japanese and Korean Art on 17 March.

The Chinese sale includes lots from several American private collections, led by the Ming and Qing lacquer wares from the Collection of Robert W Moore. Among the highlights is a 15th/16th-century Ming mother-of-pearl and black lacquer octagonal tray, decorated with a courtly scene of figures at a lakeside pavilion (est US\$25-35,000). Lots from other private collections include sculptures from the estate of Marilyn B Alsdorf, a highlight being a black stone cross-legged figure of Maitreya that dates to the Northern Wei dynasty (386-398), has an estimate of US\$70-100,000. Ceramics from the 9th century through late Qing, include a cream-glazed ingot-shaped pillow with an Imperial Qianlong inscription from the Rosalind Ching Pastor Collection (est US\$50-70,000). Also on offer are a group of archaic jade 'animal' carvings from the Shang dynasty through Han dynasty from the estate of Robert Youngman, including a russet jade Shang bear (est US\$30-50,000).

A highlight of the Indian, Himalaya, and Southeast Asian Art sale is a brass figure of Vajravahni from Northeastern India, dating from the Pala period, circa 11th century (estimate: US\$400-600,000). Possibly one of the earliest known bronze sculptures of Vajravahni, the figure comes from



Gilt-copper alloy figure of Lokeshvara Padmapani from Nepal, 12th/13th century, est US\$100-150,000, Bonhams



White porcelain brush holder Joseon dynasty (1392 to 1897), 19th century, est US\$40-50,000, Bonhams



Cizhou green-glazed and iron-black-brown-painted and incised 'peony' baluster vase, Northern Song-Jin dynasty, 12th century, Guantai Kiln, Cixian, Hebei Province, Bonhams



Important model of a Celestial Musician from the Horyuji Temple, Asuka period (538-710), 7th century, est US\$35-50,000, Bonhams



A mother-of-pearl inlaid black lacquer, bao luodian, octagonal oblong tray, Ming dynasty, est US\$25-35,000, Bonhams

the Nyingjei Lam Collection and has been on loan to the Rubin Museum over the past 15 years. Other highlights include sculpture from the Siddhartha K Bhansali Collection, including a gilt-copper alloy figure of Lokeshvara Padmapani from Nepal, 12th/13th century (est US\$100-150,000). Also on offer is a gilt-copper alloy and repoussé shrine of Manjувajra from Nepal, from the 17th/18th century (est US\$130-180,000). The distinct shrine invokes Manjувajra, an esoteric form of Manjushri, the Bodhisattva of Transcendent Wisdom.

The Fine Japanese and Korean Art sale comprises approximately 180 Japanese and Korean lots, led by a 10th-century, Heian period (764-1158) lacquered wood sculpture of Amida Buddha (est US\$100-150,000). An unusual highlight is a model of a celestial musician from the Horyuji temple (est US\$35-50,000). This figure is believed to have been attached to the rim of an elaborate jewelled canopy of one of the three important statues in the Golden Hall of Horyuji Temple, Nara – Japan's first UNESCO World Heritage site.

In the Korean section, there is a good selection of ceramics from a private Japanese collection formed in the early 20th century, including a carved white porcelain brush pot (est US\$40-50,000), decorated with symbols of longevity: deer, cranes, bamboo and pine and a painting of *Yeongsan Assembly* (Vulture Peak) (est US\$7-9,000), which features the historical Buddha preaching the *Lotus Sutra* to his disciples.

Christie's

Christie's offerings for Asia week include Japanese and Korean Art on 16 March; Indian, Himalayan and Southeast Asian Works of Art; and South Asian Modern + Contemporary Art on 17 March; Important Chinese Art from the Junkunc Collection and Shang: Early Chinese Ritual Bronzes from the Daniel Shapiro Collection, both on 18 March; and an Important Chinese Ceramics and Works of Art on 19 March. There is an online only sale of South Asian Modern + Contemporary Art running from 4 to 18 March.

Highlights from the Chinese sale include a large lacquered and gilt wood seated figure of Manjushri from the Kangxi period (1662-1722), estimated at US\$300-500,000. From the ceramics section, there is a coper-red decorated 'Dragon' vase, *sansxuanping*, Kangxi six-character mark and of the period, from a private American collection (est US\$450-650,000) and a *famille-rose* landscape vase, Jiaqing period (1796-1820), six character seal mark and of the period (est US\$200-300,000). From the Yuwai Lou Collection, there is a hexagonal, *huanghuali*, incense stand, *xiangji*, from the 17th century (est US\$800-\$1.2 million).

From the Indian, Himalayan, and Southeast Asian auction there are two large Gandharan figures, including a grey schist figure of Buddha Shakyamuni, 3rd/4th century, height 175 cm, with an



Hexagonal huanghuali incense stand, xiangji, 17th century, height 88.9 cm, Yunwai Lou Collection, est US\$800,000-\$1.2 million, Christie's



The Luboshez Gong, bronze ritual wine vessel and cover, late Shang dynasty, Anyang, 13th-12th century BC, est US\$4 to 6 million, Christie's

estimate of US\$1.5-2.5 million. The other figures is a grey schist Figure of a Donor, 3rd/4th century, height 175 cm (est US\$800-\$1.2 million). Other sculptures on offer include a bronze figure of Sambandar from South India, Chola period, 12th/13th century (est US\$700-900,000) and a gilt-bronze figure of a lama from Tibet, 14th/15th century (est US\$150-200,000).

In the painting lots, a 19th-century illustration from the 'Lambagraon' *Gita Govinda* series, Punjab Hills, Kangra, attributed to Purkhu, or his circle, has an estimate of US\$150-200,000.

Modern paintings in the Japanese & Korean Art sale include a work by Inoue Yuichi (1916-1985), *Tsuki (Moon)*, with an estimate of US\$30-60,000. *Iroha Uta (Hiragana Syllabary Poem)* by Serizawa Keisuke (1895-1984) is estimated at US\$40-60,000, and a work by Toko Shinoda (b 1913), *Sonority* (1988), has an estimate of US\$30-40,000. In the *ukiyo-e* lots, *Under the Wall of the Great Wave off Kanagawa* by Katsushika Hokusai (1760-1849) is the top lot, with an estimate of US\$150-200,000.

From the Shapiro Collection of Shang bronzes, the highlight is the



Untitled (Confidant) by Tyeb Mehta (1925-2009), oil on canvas, 101.6 x 126.4 cm, from 1962, est US\$600-800,000, Christie's



Grey schist figure of Shakyamuni Buddha, Gandhara, 3rd/4th century, height 175 cm, est US\$1.5-2.5 million, Christie's

distinguished group of works include an Imperial Qianlong period white and russet jade brushpot from the Woodward Collection and a group of cloisonné enamels from the Samuel P Avery Collection, led by a 'bats and clouds' cloisonné enamel vase.

A highlight from the Important Chinese Art sale is a blue and white lobed 'fruit and flower' bowl, Xuande mark and period, estimated at US\$200-300,000. Fruit and flower sprays symbolising prosperity were popular designs of the early Ming dynasty (1368-1644). Bowls of this lobed form appear to be specific to the Xuande reign (1426-1435) and became part of the classic repertoire of the official kilns.

Sotheby's online offerings include gilt-bronze sculptures from the Jane and Leopold Swergold Collection, which documents the spread of Buddhism when the Silk Road opened up a channel to foreign influences and enabled the dissemination of Buddhism and its deep artistic traditions into China. The second online sale, running from 12 to 24 March, is The Hundred Antiques: Fine & Decorative Asian Art and comprises over 190 Chinese, Japanese, Korean, Indian, and Himalayan works of art and paintings.



Blue and white lobed 'fruit and flower' bowl, Xuande mark and period, est US\$200-300,000, Sotheby's



White and russet jade brushpot, Qing dynasty, Qianlong period, height 18.7 cm, from the Woodward Collection, est US\$1-1.5 million, Sotheby's



Pair of imperial Chinese porcelain 'Dragon' bowls, Qianlong seal marks in underglaze blue and of the period, est \$8-12,000, Doyle



Untitled (1962) by Vasudeo S Gaitonde, oil on canvas, 86.3 x 76.2 cm, The Robert And Ruth Marshak Collection, est US\$800,000-\$1.2 million, Sotheby's



Lone Vigil (1989) by Jehangir Sabavala, oil on canvas, 39 1/8 in x 58 3/4 in, est US\$450-650,000, Sotheby's

Doyle

Asian Works of Art, on 15 March, is offering a wide range of lots including the arts of China, Japan, and Southeast Asia, dating from the Neolithic period through the 20th century. Showcased are bronzes, jades, snuff bottles, porcelains, pottery, scholar's objects and paintings from private collections and estates.

LONDON AUCTION

SOTHEBY'S

24 March, London

The Newhouse sale of the 2nd Countess Mountbatten of Burma includes a number of Chinese and Indian lots. Lady Mountbatten inherited her grandfather's jade collection, the collector Sir Ernest Cassel (1852-1921), and a number of the jades are included in this sale, including a white jade carved figure of a Buddhistic lion. From India, there is an Anglo-Indian inlaid miniature bureau mounted on a mahogany stand, originally supplied by Thomas Chippendale to Sir Edward Knatchbull in 1767



Pale celadon jade marriage bowl, Qing dynasty, Qianlong period, est £15-25,000, Sotheby's

(est £40-60,000). There is a preview from 20 to 23 March in London. Please check that the exhibition will not be affected by Covid 19 regulations.



White jade model of a Buddhistic lion, Qing dynasty, 18th century, 11.4 cm long, formerly in the collection of Sir Ernest Cassel (est. £15-25,000), Sotheby's

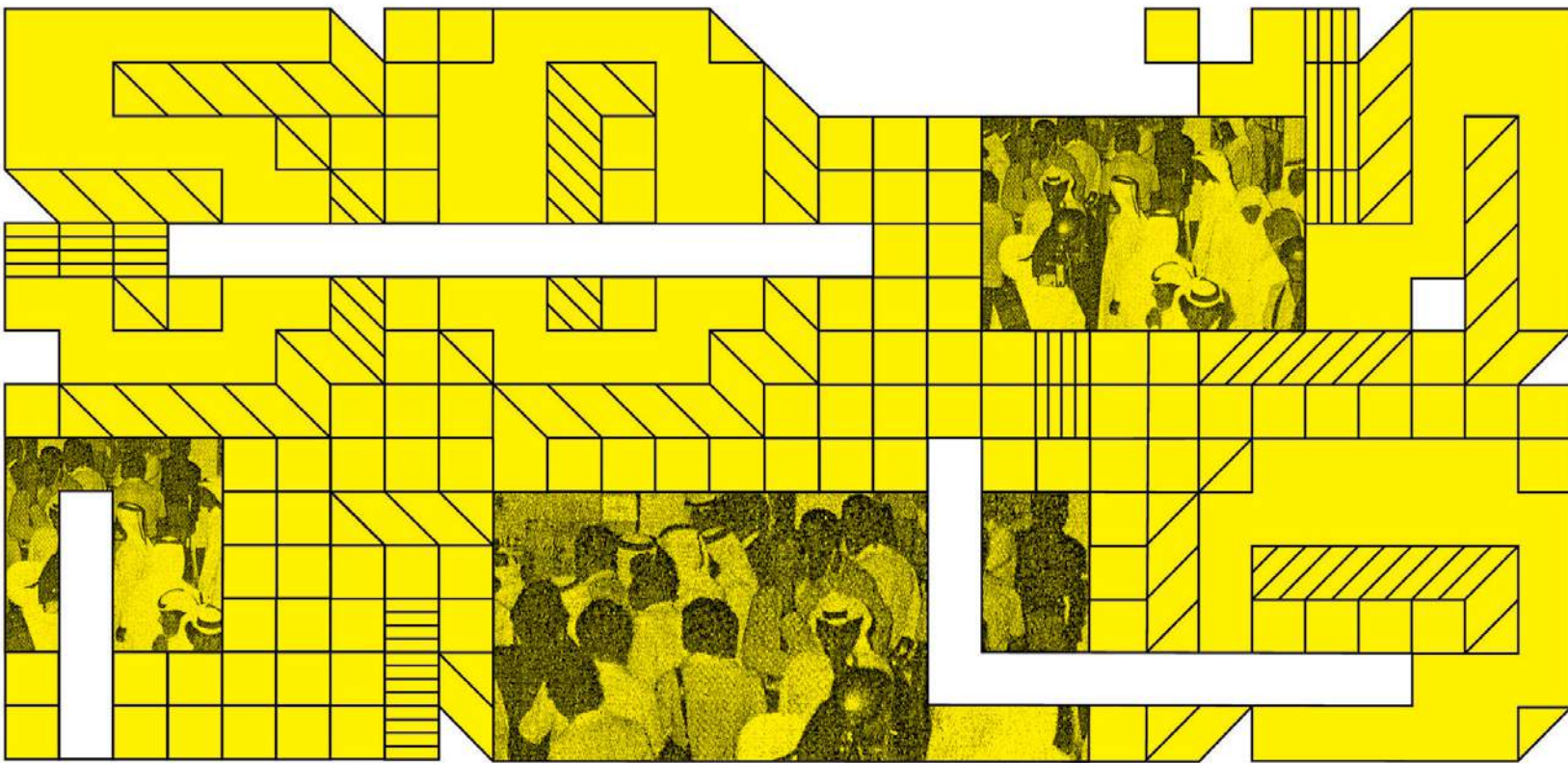


Anglo-Indian rosewood and ivory inlaid table bureau on a mahogany stand, bureau from Vizagapatam, circa 1740-50, stand London 1767, height 87.5 cm, est £40-60,000, Sotheby's

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